

BY THE WRITERS OF "WAITING FOR THE ROBERT E. LEE" ~

HITCHY KOO

WORDS BY
L. WOLFE GILBERT

MUSIC BY
LEWIS F. MUIR & MAURICE ABRAHAM



GEORGE AUSTIN MOORE

F.A. MILLS
122 WEST 38TH ST.
NEW YORK

"Hitchy Koo"

Words by
L. WOLFE GILBERT,

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Music by
LEWIS F. MUIR &
MAURICE ABRAHAMS.

CHORUS

Oh, ev-ry evening hear him sing, it's the cut-est lit-tle
thing, got the cutest little swing, Hitchy Koo, Hitchy Koo, Hitchy Koo.
Oh, simply meant for Kings and queens, don't you ask me what it
means, I just love that Hit-chy Koo, Hit-chy Koo, Hit-chy
E.T.



Ragging the Baby to Sleep

Nothing like this ever written before. Certainly in a field by itself.

Hitchy Koo

It's the cutest little thing,
Got the cutest little swing.

PLAY IT OVER



"Ragging The Baby To Sleep"

Words by
L. WOLFE GILBERT

Music by
LEWIS F. MUIR

CHORUS

That rag-time walk with ba-by, ba-by, ba-by,
ba-by you rock and rock with ba-by, Like some one old-er,
rests her head upon your shoulder. You don't have to change the ba-by's - lul-la-by
She won't cry - don't you try - Eyes you're rub-bing.
ETC.

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HARDING'S JIGS AND REELS.

A Collection of 200 Jigs and Reels.
The Only Thing of its Kind.

"Hitchy Koo."

Words by
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MAURICE ABRAHAM.

Moderato.

The piano introduction is in 2/4 time, marked 'Moderato'. It begins with a treble clef and a key signature of two flats (B-flat and E-flat). The first measure has a forte 'f' dynamic. The melody in the treble clef consists of eighth and sixteenth notes, while the bass clef provides a harmonic accompaniment with chords and single notes.

Voice.

If you've got an ear for mu-sic then just
Oh it acts just like a ton-ic to my

The first vocal entry is on a single staff with a treble clef and two flats. It begins with a repeat sign. The piano accompaniment is on two staves (treble and bass clefs) with a key signature of two flats. It features a melody in the treble and a harmonic accompaniment in the bass, marked with a piano 'p' dynamic.

gath - er near, — Tell me, can't you hear it buz - zin'
love - sick heart, — I can - not wait till eve - ning till that

The second vocal entry continues the melody on a single staff with a treble clef and two flats. The piano accompaniment continues on two staves (treble and bass clefs) with a key signature of two flats, providing harmonic support for the vocal line.

in your ear;— Is it mu - sic? sure it's mu - sic, it's the
 thing will start;— Do I love it? sure I love it, of my

best you'll ev - er hear, It's my ev - er lov - in' hon - ey, call - ing
 life it is a part, like the voice of cu - pid send - ing me his

ba - by dear, Say ain't that mu - sic weired,
 lit - tle dart. Say ain't that mu - sic weired,

strang - est you ev - er heered? Say, don't you be a - skeered lis - ten!
 strang - est you ev - er heered? Say, don't you be a - skeered lis - ten!

CHORUS.

Oh. _____ ev - ry evening hear him sing, _____ it's the cut-est lit-tle

thing, _____ got the cutest lit-tle swing, Hitchy Koo, Hitchy Koo, Hitchy Koo.

Oh _____ simply meant for Kings and queens, _____ don't you ask me what it

means, _____ I just love that Hit-chy Koo, Hit-chy Koo, Hit-chy

Koo. Say he does it just like no one could, When he does it, say, he

The first system of musical notation for 'Hitchy Koo'. It consists of a vocal line and a piano accompaniment. The vocal line starts with a whole rest, followed by a series of eighth and sixteenth notes. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

does it good. — Oh — ev' ry evening hear him sing, —

The second system of musical notation. The vocal line continues with a long note followed by a series of eighth notes. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

— It's the cut - est lit - tle thing, — got the cut - est lit - tle

The third system of musical notation. The vocal line features a series of eighth notes and a long note. The piano accompaniment continues with its characteristic rhythmic pattern.

swing, Hit - chy Koo, Hit - chy Koo. — Koo. —

The fourth system of musical notation, which concludes the piece. It includes first and second endings for the vocal line. The piano accompaniment features a final chord and a short melodic flourish.

"Oh! Shush"

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MAURICE ABRAHAM

CHORUS. *p-f*

All she would say was shush, All she would say was
shush She would talk for a while then she'd say with a smile,
Stop your chatter and your pat-ter Oh shush! What can the poor girl
mean, It's the strangest case I have seen And the



Bye, Bye, Sal.

is a quaint, contagious song; the
kind everyone joins in and sings.
Another typical cabaret song.

Oh! Shush!

Shush is strictly an original song. They
are all singing it. It is in the atmosphere.
In every New York cabaret it is the one
best encore song.



"Bye, Bye Sal"

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L. WOLFE GILBERT

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CHORUS

Bye, Bye Sal - ly see you some more.
p-f
See you some more, I'm bound to see you some more; And when I'm
gone I'll send you - post-cards ga - lore, I'll keep the mail - man
bus - y diz - zy Bring - ing those love - notes to you. Sal - ly

"Bye, Bye Sal" 4

ANY OLD PORT IN A STORM

The great Bass Song. Even better than
Asleep in the Deep.

"Take Me To That Swanee Shore."

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Music by
LEWIS F. MUIR.

CHORUS.

Oh won't you take me to that Swa - nee shore,

so I can see old Mam-my dance once more, Old Black Joe,

Han-nah Snow, There's Dad-dy and Mam - my, there's Eph-ram and Sam - mie

Ev'-ry one there to have a ju - bi-lee, The boys just ar-rived up on the ETC.

Oh! What a Night

it was the first night it was sung! Emma Carus must have taken twenty encores. She could have been singing it yet.

Take Me To That Swanee Shore

The Hit of Gertrude Hoffman's New
Review at the Winter Garden.

"Oh What A Night."

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Marcia. (Slowly.)

Oh, oh, oh, oh, Oh what a night! Oh what a night!

Oh what a night! Thinking of it gives me de-light This night of mys-

ter-y goes down in his to-ry Oh, oh, oh, oh, Old pal of mine.

Left home at nine. Oh what a time I love my wife but Oh, oh you kid.

Oh what a night. Oh what a night.

Oh what a night. 3

"SICILIAN CHIMES"

The Most Beautiful Piano Piece
Ever Written.